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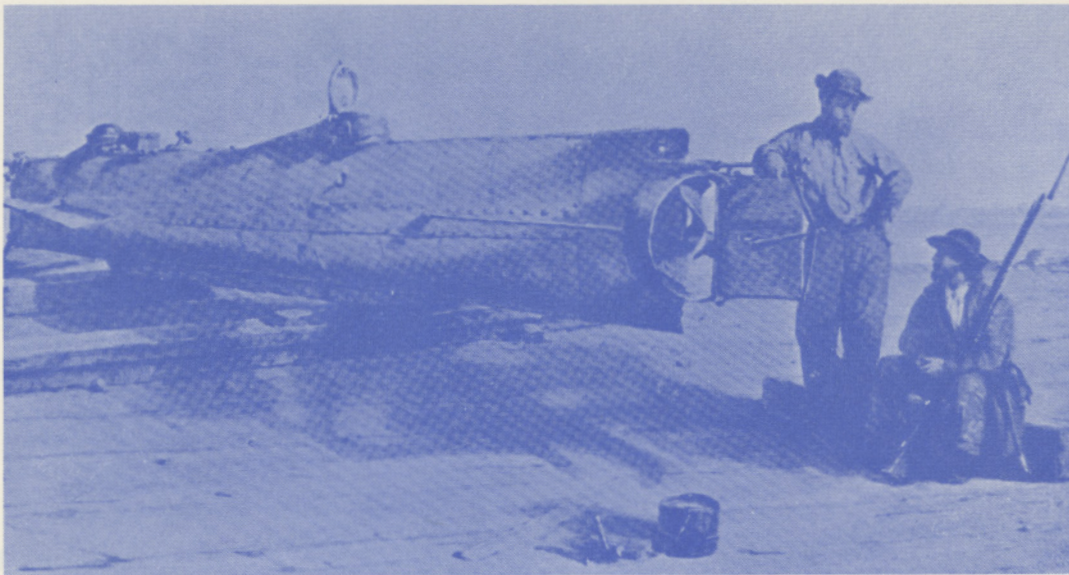
SOUTH CAROLINA
MUSEUM
COMMISSION

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STATE DOCUMENTS

Volume 7**Winter 1981**

Number 1





The Voyage of the Hunley

by
Overton G. Ganong

The *H. L. Hunley* as painted in December, 1863, by C. W. Chapman. (Photo courtesy of The Museum of the Confederacy, Richmond, Virginia.)

It was a clear winter's night, a full moon glimmering on the gentle ocean swells near the mouth of Charleston harbor. Slowly, a strange craft slipped out of Breach Inlet, just north of Sullivan's Island, and rode the ebbing tide seaward. Only the top of her rounded hull and two small hatch coamings showed above the surface. From her bow protruded a long wooden spar tipped with an explosive charge of 95 pounds of black powder. She was a submarine. Her mission: to sink a Federal warship and break the iron grip of the blockade that was strangling Charleston.

Through the forward coaming's tiny window peered the commander of the bizarre vessel, Lt. George E. Dixon of the 21st Alabama Volunteers. Behind him, in the dimness of a solitary candle, crouched eight other men, volunteers all, who by hand cranked the shaft that turned the propeller and supplied the vessel's only power. The men had no illusions about the risks. The iron hull enclosing them had already carried two crews to their deaths. For many days these men had maneuvered and dived their clumsy craft in the protected waters behind Sullivan's Island. On many evenings they had sallied forth to battle, only to be frustrated by wind, tides, or mechanical problems. Now the wind and tide were right, and not even the traitorous moon could keep them in port.

Ahead, etched against the moonlit sky, lay a tempting target, the Federal sloop-of-war *Housatonic*. Dixon and his men would have to approach within a few feet of her and ram the charge — the torpedo — into her hull, all the while

praying that their own craft was not damaged in the explosion.

Moving about six feet under water, the sub was able to creep within 100 yards of the *Housatonic*. When she surfaced for the last time to get a bearing on the target, the watch spotted her. Rumors of the submarine had filtered through the blockading fleet for weeks, and the Federals were edgy. With the watch's cry, the crew of the *Housatonic* burst into action. Frantically they slipped anchor and thrust the engines into reverse, while cursing gunners desperately spun the elevating screws on their cannon, but could not depress them enough to hit the attacking sub. Diving through a flurry of small arms fire, the Confederate boat disappeared from view. A few seconds of unbearable tension, then a shattering explosion ripped the *Housatonic*. Her stern completely blown away, the stricken ship plunged to the bottom. The history of naval warfare had taken a new turn. For the first time a warship had been sunk by a hostile submarine.

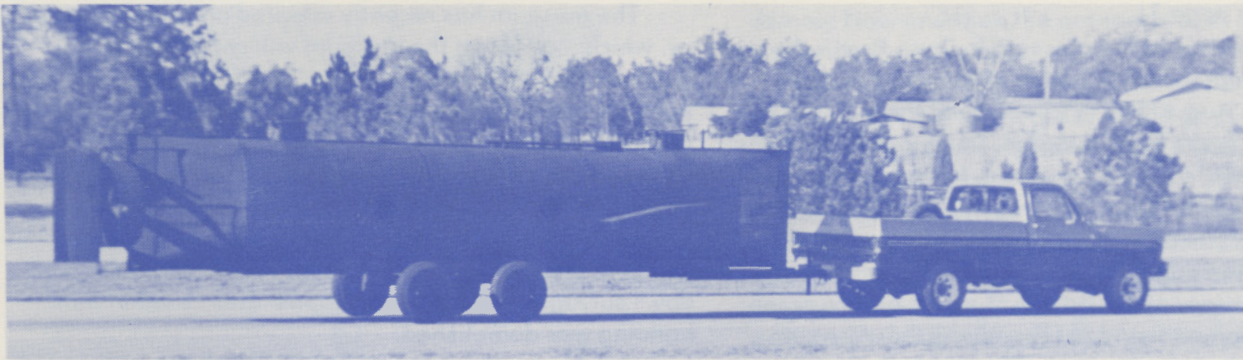
That submarine was the *H. L. Hunley*. Named for Horace Lawson Hunley, her chief designer and promoter, she was built in Mobile, Alabama, the third such craft that Hunley and his associates had put together. In the spring of 1863 she was hauled by rail to Charleston, where General Beauregard hoped she could help break the blockade of that vital port. From the start tragedy stalked her. On August 30, 1863, while at dockside, she became entangled in the ropes of another ship and capsized, drowning five

News is published three times a year, in the winter, spring, and fall, by the South Carolina Museum Commission and is edited by Overton G. Ganong. The Commission is a state agency established to plan, build, and operate a state museum of cultural history, natural history, science, and art.

Winter 1981 Volume 7 Number 1
Cover photo: The house wren (*Troglodytes aedon*) is a common resident of eastern South Carolina during the winter months, and its summer breeding range covers the western part of the state from Rock Hill to Clemson. Photo by Hugo H. Schroder, from the SCMC collections.

The South Carolina Museum Commission

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The *Hunley* replica en route to Columbia from Aiken.

men. After this accident Hunley himself took command, assembled a new crew, and made a number of practice dives and attacks. On October 15, 1863, the boat failed to surface. Divers raised it and recovered the bodies of Hunley and his eight crewmen.

At this point Confederate authorities were ready to give up, but Lieutenant Dixon convinced Beauregard to let him try again. Dixon's courage and persistence led to the fatal encounter with the *Housatonic* on February 17, 1864, from which the *Hunley* never returned.

What happened to the *Hunley*? No one knows, and her remains have never been located with certainty. Most likely, she was destroyed by the explosion that sank the *Housatonic* and her wreck may have been confused with her victim's boilers when the hull of the *Housatonic* was blasted apart in 1909 to remove a hazard to navigation.

Whatever her fate, the *Hunley* has been reborn. In 1961, John A. May, legislator from Aiken and chairman of the S. C. Confederate Centennial Commission, asked what was then Clemson College to build a replica of the submarine for use in commemorative activities. Financed by Clemson from private contributions, the new *Hunley* was built in two months at a cost of \$2,434.40. The J. Roy Martin Company of Anderson built the hull, and the other parts were made and assembled by the School of Engineering at Clemson. The craft is 35 feet 8 inches long.

The design of the replica is based on plans drawn in 1902 by W. A. Alexander, who helped build the original and who served on her during a number of dives. When first constructed, the replica *Hunley* had no interior features. Some time afterwards the interior was fitted with the crankshaft and bench shown in Alexander's plan, and four unauthentic portholes were cut to allow visitors to see inside. (Another *Hunley* replica, made in 1967 by students at Tri-County Tech in Charleston, is currently displayed at the Hunley Museum located in the basement of the C & S Bank at the corner of Broad and Church Streets in Charleston.)

After several years of service during the centennial, the recreated *Hunley* was retired to John A. May's estate. On his death it was acquired by the Museum Commission for use in the future State Museum. Since 1978 the submarine has been displayed at the Aiken County Museum. Unfortunately, years of exposure to the elements had taken their toll, and the replica was deteriorating rapidly. The staff of the SCMC decided to repaint it and to store it indoors for awhile to minimize further damage. Last December the freshly painted *Hunley* was towed to Columbia and placed in the Commission's new storage facility.

For the immediate future, the *Hunley* may emerge for an occasional parade or festivity. Ultimately, she will be the centerpiece of a major exhibit in the State Museum.

Museum Profiles

The Aiken County Museum

by
Overton G. Ganong

Ordinarily a jail is not the kind of place you want to visit, but the old jail on Chesterfield Street in Aiken is an exception. It no longer deals with "malefactors" but with artifacts, and visitors receive a cordial welcome. The erstwhile jail is now the home of the Aiken County Museum.

A relatively young institution, the Aiken County Museum was established by the State Legislature in 1970. Its governing body, the Aiken County Historical Commission, is composed of six local citizens appointed by the governor. As often happens, however, the museum owes much of its success to the efforts of a dedicated individual, Mrs. Arthur Courtney, who as chairman of the Commission acquired the old jail building and built a collection from scratch. Ill-health forced Mrs. Courtney to resign from the Commission early last year, but the Aiken County Museum is testimony to her talents and perseverance.

(continued)



(continued from page 3)

The new director of the museum is Joyce Ross, who took over last September. A native of Detroit, Mrs. Ross moved to North Augusta in 1953 and lived there until 1976. Then came four years in Wilmington, Delaware, before she and her family settled in Aiken, where her husband is employed by DuPont. While living in North Augusta, Mrs. Ross taught second grade and set up a program for gifted children in the Aiken County schools. In Wilmington she served briefly as a volunteer at the Hagley Museum before accepting a paid position as a guide at the Winterthur Museum, which is considered by many to be the country's finest museum of early American decorative arts. To move from a large, well-endowed museum of national stature to a small county museum is quite a transition, but Mrs. Ross believes her experiences at Winterthur will serve her well in her new job.

Like most local museums the Aiken County Museum operates on a tiny budget. Mrs. Ross is the only paid staff member, but she has quickly recruited 26 volunteers to help. Considering that the time and interest of such people is vital to the success of small museums, the eager response of local people to Mrs. Ross's call augurs well for the future.

The jail building itself adds an interesting dimension to the museum. Built in 1921, it served Aiken County until 1969. Most rooms are guarded by heavy steel doors, and a number of bleak, forbidding cells are still in place.

The museum has recently adopted an acquisitions policy, which states that the museum will collect objects pertinent to the history of Aiken County and its surroundings. The present collection is particularly strong in Indian material from that area. Furniture and household objects from local families, needlework, clothing, medical, educational and military items are also well represented. Especially noteworthy are a set of postal windows from the old post office in Aiken and two lovely stained glass windows salvaged from the First Baptist Church when that building was demolished.

Mrs. Ross is encouraging local schools to use the museum as a teaching resource. High on her priority list is the development of a "touch it" room where children can explore selected objects. Already the Aiken Women's Club has requested a grant of \$1500 from the S. C. Federation of Women's Clubs to set up the room and to staff it.

Another high priority is the creation of the Pascalis Room in honor of Cyril O. Pascalis, the man who laid out the city of Aiken. The room will feature his belongings and will interpret his significance in Aiken's history. The centerpiece will be an accurate three-quarter-inch scale replica of the Pascalis House, donated by one of his descendants, Miss Ola Hitt.

The Aiken County Museum is open Monday, Wednesday, and Friday from 10 to 12 a.m. and from 1 to 4 p.m. Groups may visit at other times by appointment. Admission is free.

Benjamin Mays Subject of New Exhibit

His parents were born in slavery. His mother never learned to read; his father only barely. The school he attended in his early years had but one room, no library and no equipment, and until age 19, he never attended more than four months in any year. But Benjamin Mays was determined to get an education, and his persistence paid off: a degree from Bates College, a Phi Beta Kappa key, and M.A. and Ph.D. degrees from the University of Chicago. The poor boy from Greenwood became a respected theologian and educator, the dean of the Howard University School of Religion and for 27 years the president of Morehouse College in Atlanta. For decades he has been a major force for the educational and social improvement of black people.

During his youth, Benjamin Mays felt that he had to leave his native South Carolina in order to become the man he aspired to be. But the passing years have wrought many changes, and last spring the General Assembly officially honored him by commissioning a portrait to hang in the State House. The artist was Larry Lebby, a respected South Carolina painter whose works are widely exhibited. The portrait was unveiled last July and was officially dedicated in January, 1981.

In order to acquaint the people of our state with the story of this illustrious South Carolinian, the Museum Commission has just put together a traveling exhibit on his life.



It features a color reproduction of the recent portrait, photographs illustrating the milestones of his career, and supporting text, including the words of Dr. Mays himself.

Like the rest of our traveling exhibits, the Mays exhibit may be booked free of charge by any organization with a secure exhibition space. For arrangements, contact Linda M. Knight at our office.



Dragonflies

by
Rudy Mancke

Dragonflies are insects whose flashing and rattling wings attract attention in the state most of the year.

Their life history is interesting because it points out clearly the meaning of the word *metamorphosis* (change in form). Eggs are laid in the water, being deposited there by a female usually on her way somewhere else. The eggs hatch into nymphs (naiads), six-legged animals with protrudable lower lips that are used to grab small animals that move by. The nymph breathes with gills hidden in the ab-

domen. Now and then the outer skeleton is shed as the dragonfly nymph grows.

After a year or more in the water, the nymph begins to climb a twig or blade of grass sticking out of the water. It climbs until it leaves its watery home and enters the open air. There it settles down and begins a magical transformation. In reality, much of the transformation has already been accomplished, but only now is it made visible. The outer skeleton splits down the middle, and out comes a soft form with undeveloped wings. The wings begin to expand as fluid is forced into them. The soft body begins to harden. The creature that once breathed with gills now breathes air. The lower lip has shortened. Soon four wings take shape. The predator of the water becomes a predator of the skies. In a flash, it is gone.

There are 105 species of dragonflies known in South Carolina. A recent publication (Bulletin 632) from the S. C. Agricultural Station, Clemson University, Clemson, S. C., details the species, listing county records and locality data. The State Museum has had an interest in these animals for some time, and we are proud to be listed among the contributors to this bulletin.

Recent Acquisitions

Since our last newsletter we have acquired a number of fine historical objects for the collections. Here is a sample of what has come in:

Oil-on-canvas portrait of Emma Richardson Moses, wife of Governor Franklin J. Moses, Jr. (served 1872-74)

Four-poster bed, circa 1830

Schoolmaster's desk, Edgefield County, circa 1820

Several examples of Edgefield pottery

South Carolina militia saber, 1817

Jacket, Bailey Military Academy, Greenwood, S. C., late 19th century

Wheelchair, bed, stretcher, football helmet, used by S. C. Department of Corrections

Quilt made from flour sacks, Greenwood County, circa 1930

Percussion pistol, U. S. Model 1842, made by Palmetto Armory, Columbia, S. C., 1853

Fishing reels and one bamboo rod, 1880-1930

Silver gravy ladle, Hayden & Gregg, Charleston, S. C., 1840

Small coin-silver cup made by J. E. Caldwell, Philadelphia, circa 1855, premium award by South Carolina Agricultural Society

Grain cradle, Aiken County

New Commission Member

Governor Riley's latest appointment to the S. C. Museum Commission is Ms. Liz Zimmerman Keitt, selected to fill the seat resigned by Dr. Marianna Davis several months ago. Ms. Keitt, a native of Orangeburg, received her bachelor's degree from Claflin College and her master's degree in education from South Carolina State. For the last

eleven years, she has been employed by Claflin College as a purchasing agent.

Among her activities, Ms. Keitt serves as a state advisor for the NAACP and as superintendent of the Sunday School at Mt. Carmel Baptist Church in Cameron. We are pleased to welcome Ms. Keitt to the State Museum family.

Donors

We would like to recognize the people and institutions who over the last few months have generously donated objects to our collections. Their interest, support, and generosity have measurably assisted us in our efforts to create a State Museum for South Carolina.

Frank F. Hill, Columbia

Raymond C. Hill, Laurens, S. C.

(Gift in memory of Calvin G. Hill)

Historic Columbia Foundation, Inc., Columbia

Cleveland A. Huey, Columbia

Estate of Hampton McNeeley Jarrell by

Penelope Jarrell Fitch, Clemson

G. Wayne King, Florence

Fred M. Kulibert, Ladson

Tom MacCallum, Cheraw

Mount Vernon Mills, Columbia Division, Columbia

Mr. and Mrs. S. W. Perry, Jr., Columbia

Jesse Anderson Rice, Atlanta, Georgia

(Gift in memory of Major John Beard Byers)

David C. Sennema, Columbia

Barbara Hill Stroupe, Cherryville, N. C.

(Gift in memory of Calvin G. Hill)

James P. Wilson, Austin, Texas

Museum Shorts

The 25th Annual **Beaufort Tour of Homes** will be sponsored jointly by St. Helena's Episcopal Church and the Historic Beaufort Foundation on April 2, 3, and 4, 1981. The gala opening ceremonies will begin at 12:30 p.m., April 2.

The Walking Town Tour (\$8.00 per person), sponsored by the Historic Beaufort Foundation, begins at 1:00 p.m. on April 2 from the Old Arsenal on Craven Street. Six antebellum homes and a formal garden, built in 1795, have been chosen to represent the theme "When Cotton Was King." One of the highlights is "The Oaks," built in 1856 by Colonel Paul Hamilton. Complementing these homes of the 1800s will be flower arrangements, demonstrations of crafts of the period, a mobile display of antique automobiles, and an evening concert.

Beginning at 6:00 p.m. on April 3, St. Helena's Episcopal Church will sponsor the Walking Candlelight Tour (\$8.00 each) featuring six candle-lit homes and period music.

Saturday, April 4, the Plantation Tour (\$10.00, including lunch) begins at 10:00 a.m. This approximately six-hour tour will feature several cotton and rice plantations of the 1800s.

It seems like everyone is thinking energy these days, and a good place to learn to think about it is the refurbished **visitor center** at the **H. B. Robinson nuclear plant** near Hartsville. A series of 18 exhibits tells about how electrical energy is produced from various fuels, how it is used to do work for man, and how it influences our economy. Several of the exhibits deal directly with nuclear technology.

And speaking of energy, the **Museum of York County** announces that a new Hall of Electrical Energy will open sometime in mid-spring. Visitors will be able to expend some of their own energy on a number of participatory exhibits, in other words, exhibits visitors can touch and operate. There will also be a theater and exhibits on the history of energy. Something to look forward to.

Brookgreen Gardens has recently acquired a life-sized bronze sculpture, "Wild Geese Flying," by Marshall M. Fredericks, an internationally-renowned sculptor who has monumental works throughout the United States and abroad. He is also represented in South Carolina by the Persephone Fountain in memory of William Coleman at the Gibbes Art Gallery in Charleston.

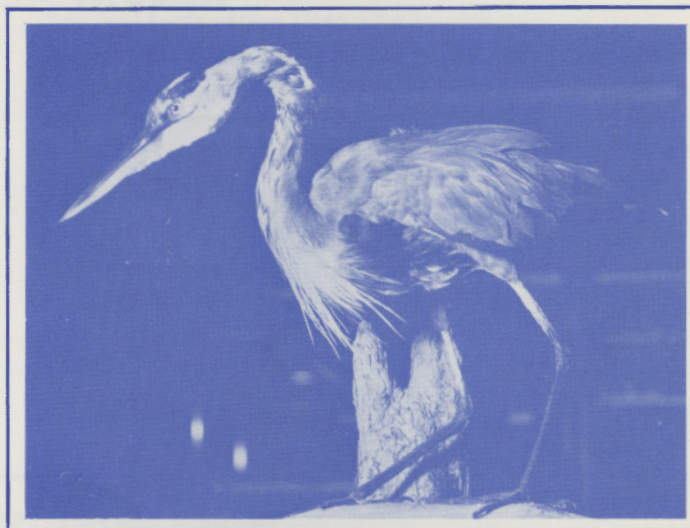
The **Sumter Parks and Recreation Department's** annual Winter-thing Arts Festival will be held at the Sumter House on Hampton Avenue, February 20-22, 1981.

The **Institute for Southern Studies** at USC will present a series of eight feature-length Hollywood movies that convey different images of the South and its heritage. Beginning with *Gone with the Wind* on Sunday, January 25, the films will be shown at two-week intervals. For details and exact schedule call the Institute at 777-2340.

"Friends" Becomes a Reality

The Friends of the State Museum was incorporated in December of 1980 for the purpose of supporting the programs of the South Carolina State Museum. Marvin D. Trapp of Sumter, former vice-chairman of the SCMC is the founding president of the organization and Cleveland "Corky" Huey of Columbia the vice-president. Anyone interested in becoming a part of the effort to establish the State Museum may contact Mr. Trapp through the offices of the Museum Commission.

Gamecock vital statistic: The Dallas, Texas, Museum of Natural History tells us that a chicken has 8,320 feathers.



This great blue heron from the SCMC collections is on exhibit at the South Carolina Welcome Center on I-95 South. The Welcome Center is operated by the S. C. Department of Parks, Recreation and Tourism.

Breathing Room

One of the mundane but vitally important aspects of running a museum is providing suitable storage for the collections. Most museums have storage areas planned into their buildings, but of course the Museum Commission does not yet have a museum building. We have to seek space elsewhere to house our rapidly expanding collections.

Until recently we had been feeling the pinch. The 2,700 square feet of storage space we obtained in early 1979 was no longer adequate. Shelves and cabinets were filling up, and the aisles were growing narrower and narrower. Worst of all, we had no place to put larger objects, such as wagons, carriages, agricultural machinery and furniture

that were being offered. Fortunately, last spring we received a supplemental appropriation that enabled us to lease an additional 4,000 square feet in a local commercial warehouse, which we occupied last October. This new space is fully equipped with temperature and humidity controls to provide a suitable environment for the long-term storage of museum objects.

Every week additional items are collected and brought to the warehouse. At the current rate, the time will soon come when even more space will be necessary. But for a while, anyway, we have some breathing room.

Commission Adopts Ethics Policies

One of the hottest issues around museums these days is the question of professional ethics. Even if their financial support comes from private sources, museums are by definition public trusts, and governing boards and staff members are publicly accountable for the way in which they manage their institutions. The last decade has witnessed an increasing number of suits against museums by private citizens and government officials. Although standards of professional behavior have long concerned museum workers, the new legal climate has given such questions fresh urgency. Museum people understand that they must develop and enforce their own standards, or they will have standards imposed upon them from outside.

In 1978 the Committee on Ethics of the American Association of Museums published its recommendations representing a broad consensus of the profession. Other groups within AAM, such as the Curators' Committee, are also developing standards that apply to their particular specialties. None of these standards are mandatory; they are intended as guidelines to the development of ethics policies by individual museums.

Back in 1979 the staff of the South Carolina Museum Commission decided to develop such a policy. Hedy Hartman, the former program administrator for state-wide services, prepared a draft based upon the AAM guidelines and related documents from a number of other institutions. In a series of meetings the staff debated every section and finally hammered out a consensus on such issues as staff collecting, conflict of interest, outside employment, appraisals, acceptance of gifts, and personal conduct. Last October that document was submitted to the Commission, which adopted it as official policy on December 10, 1980.

At the same time, the Commission adopted another set of ethical guidelines for its own members.

Free copies of these documents are available upon request.



Our thanks to *Southern World* magazine and to cartoonist Jan Van Wessum for permission to reprint the above cartoon.



Book Reviews

by
Rudy Mancke

A Field Guide to the Birds, by Roger Tory Peterson (Houghton Mifflin Co., Boston, 1980). \$15.00 hardcover, \$9.95 paperback.

Birds of the Carolinas, by Eloise F. Potter, James F. Parnell, and Robert P. Teulings (Univ. of NC Press, Chapel Hill, 1980). 14.95.

To the delight of even the occasional birder, two books have recently been published that together offer the best of two worlds. One deals with the basic identification of birds while the other concentrates on the lives of birds in the Carolinas.

Roger Tory Peterson has long been known for his ability to pinpoint characteristics of a bird that aid in its identification. His talents as an artist as well as a naturalist make this field guide especially pleasing. The organization of the book makes it much more useful than his previous field guide. The range maps and scientific names have been brought up to date. All in all, Dr. Peterson has taken his fine field guide of the past, restructured it, and made it even better.

Birds of the Carolinas, produced in association with the Carolina Bird Club (CBC), is the work of three authors who have gotten to know the Carolinas well. The book includes specific information on nesting, feeding habits, and ranges of birds within the Carolinas, as well as tips on identification. It offers the reader a chance to get to know Carolina birds in depth.

Each of these books is valuable in itself, but in combination they give a much clearer understanding of the feathered creatures that are a part of our natural heritage.

Museum Happenings Around the State

Designed to keep readers in touch with museum activities state-wide, the Museum Happenings column is a regular feature of our newsletter. In it we print information on special events, exhibits, and programs sent to us by museums and museum-related institutions in our state.

Gibbes Art Gallery

Charleston

- January 20-February 25
James F. Cooper, printmaker
- February 3-March 1
Juan Gonzalez, drawings
- February 11-25
Scholastic Art Awards
- March 4-April 15
Recollections: Ten Women of Photography
- April 2-May 7
S. C. Arts Commission Annual Exhibition

Columbia Museums of Art and Science

Columbia

- February 20-March 22
Jean McWhorter, canvas hangings
- February 20-March 29
22nd Annual Springs Mills Art Show
- March 29-May 10
Awards Exhibition, ten winners of last year's Guilds Juried Exhibition
- April 5-May 17
Carolínians in New York
- Opens May 17
Guilds Juried Show
- Opens May 24
Contemporary Prints in Private Collections

McKissick Museums, USC

Columbia

- January 1-April 30
Everyday Life in Colonial South Carolina
South Carolina Goes to War, 1775-1865
- February 6-March 6
The First 20 Years: Sigmund Abeles
- February 16-March 12
NYC/USC, works by South Carolínians and former USC students now working in N. Y. City.
- March 7-April 5
Turn of a Leaf, 50 outdoor photographs by Michael Catlin (Geology Museum)
- March 23-April 16
All University Student Art Competition

April 1-30

Student Behavior and Extracurricular Activities at USC, 1805-1980

April 24-June 1

Campus Collects

Erskine College Exhibition Center

Due West

- February 4-28
South Carolina State Art Collection
- March 13-20, March 30-April 9
Contemporary Serigraphs: The Silkscreen Print
- April 16-May 17
Morning Star Quilts, art of the Plains Indians

Florence Museum

Florence

- February
3rd Annual C&S Bank-Florence Museum State-wide Art Competition
- March
South Carolina Craftsmen's Exhibition
- April
28th Annual Pee Dee Regional Art Competition

Limestone College, Eastwood Library-Gallery

Gaffney

- January 25-March 6
Senior Exhibits
- March 8-April 3
11th Annual Limestone College Juried Student Exhibit
- April 5-May 1
4th Annual Juried High School Competition

Rice Museum

Georgetown

- February 6-28
Brass Rubbings by Kathrine Tolbert, exhibition and workshop

Greenville County Museum of Art

Greenville

- January 18-March 29
Jamie Wyeth Exhibition
- February 7-28
Scholastic Art Awards

March 7-April 19

Henry Casselli, works in watercolor, gauche and pastel

April 19-June 7

45th Annual GAG Exhibition

April 24-May 31

Curator's Choice: Benson, Hodge and Woodward

April 24-June 7

Carolina Clay

Lander College Gallery

Greenwood

- February 9-March 8
Guy Allison, paintings
- March
Upper Savannah 3-D Competition
- April
Greenwood Artists' Guild Annual Exhibit

I. P. Stanback Museum, S. C. State College

Orangeburg

- February 1-28
South Carolina State Parks, from the S. C. Museum Commission
- February 7-28
Scholastic Art Awards
- March 1-30
Fossils of South Carolina, from the S. C. Museum Commission
- March 14-May 8
Afro-American Art of the Seventies
- April 1-30
Natural History Prints, Indians of South Carolina, both from the S. C. Museum Commission

Pickens County Art Museum

Pickens

- February 1-20
Juried exhibition, artists from Pickens, Anderson and Oconee counties.
- March 1-27
Youth Art from Pickens County Schoolchildren
- April 5-24
Photography by Bruce Schlein
Clay by Bob Chance

Museum of York County

Rock Hill

- March 7-29
S. C. Watercolor Society Traveling Show
- April 10-12
Come-See-Me Weekend: exhibits, planetarium shows, craft shows, workshops, films, and a guest artist.

S. C. Museum Commission

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